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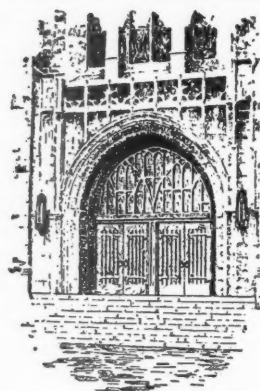
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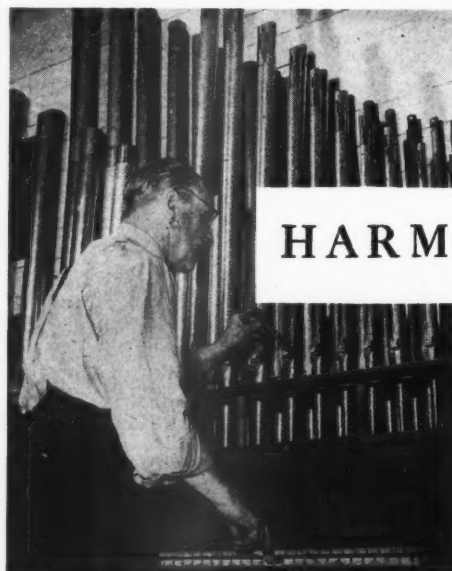
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REPERTOIRE AND REVIEWS

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Music for the Easter Season

AL—Theodore F. Fitch—"Christ suffered for us"
7p, u, md, Carl Fischer 20c, Bible text, a rather good anthem, good theme, commendable workmanship; should be of interest to all good choirs and serious congregations.

AE—Richard Kountz—"Easter Morning"
F, 6p, e, Galaxy 20c, text by Composer. Opens with jubilant 3-4 passage for chorus; then a solo passage of little value, followed by chorus again. Next a 6-8 passage, all too simple, and a unison on B-flat against melody & harmony in the piano part; then the first-section materials are repeated. A good anthem for the village choir.

SPECIAL OCCASIONS

A8S—Wm. A. Goldsworthy—"Jesus' Mother and Mine"
Ef, 12p, e, Gray 20c, W.A. Walford text arranged, opening with the only case on record in which Christ spoke with any special feeling for His mother, the music telling that story as its first business. Juniors then enter with a snatch of the "Home sweet home" melody, response from the adults, and then the main materials, an appealing chorus section, good melody, good style, and when this part is repeated, the juniors sing in 2-part "Sweet hour of prayer," which materials make the major part of the anthem. It is thus definitely tied up with tunes familiar to the congregation, and the tie-up between the children's singing and the idea of mother, makes it something peculiarly suitable to Mothers' Day services. It's a new approach to the subject and ultra-practical.

AMS—Kent Kennan—"Unknown Warrior Speaks"
6p, u, d, Gray 16c, M. Smith text, for any occasion when the war dead are remembered; unusual text, highly poetic. A strong anthem, which it would have to be to match the text; and for a "contemporary" effort it's conservative and consistent. Only the best choirs should attempt it, and it's certainly worthy of use when the war-2 dead are again mourned. Or it might be good to make a fine recording of it and have it played before each session when the bunglers of the United Nations meet for more talk.

AOA—Louie White—"Praise to the Risen Lord"
24p, d, Gray 60c, text from Bible and W.C. Gannett. This is the Ascension Day cantata that won Vernon de Tar's Church of Ascension 1948 prize. The inescapable factor in favor of it is that it has Mr. de Tar's approval and is to have a performance by him this season. It is only for choirs accustomed to doing unusual music without getting lost in the notes. Done by such it will certainly be effective; heaven help us if it's done by any others.

Organ Music

Jan Nieland—Fantasia & Fugue on Bach
12p, md, Heuwekemeijer-Elkan-Vogel \$2.00. If we insist on trying to be modern, here's how to do it without losing our grip and becoming merely cubistic. Cubistic is about as understandable a name as we can adopt; everybody knows its meaning and suspects it may possibly be childish nonsense like that now-dead Nude Descending a Stairway. Now this is definitely not cubistic but it is equally definitely modernistic. Take those outlandish opening measures; they're not bad, they make music. And the final five measures of the Fantasia, they're as lovely and undistorted as anyone could wish. The Fugue is all right too. We believe the profession will welcome this piece and that audiences also will. It is good music.

Jan Nieland—Marche Triomphale
Cm, 5p, md, Heuwekemeijer-Elkan-Vogel \$1.50. This good Hollander still has his heart in the right place, for in contrast to the classic Fantasia he here produces an ultra-practical march for the average organist and church festival.

Don't let the Guild catch you playing this or they'll excommunicate you; trouble is it has melody, rhythm, & harmony, all of a kind the man in the pew can understand and, worse yet, enjoy—and that must never be in our noble profession. (Nieland? All we can learn about him is that he's a Dutch pianist and composer.)

General Service Music

A8—Seth Bingham—"O man rejoice"
15p, u, d, Morris 20c, J.Y. Stephens text. Excellent structure, strong themes, serious development, for serious choirs and the best-educated congregations where entertainment and the delights of musical expression would be out of order.

AO8—Dr. Roberta Bitgood—"Job"
34p, s, t, b, Gray 75c, Bible text. A practical work that aims to tell the story in pleasing simple music that should be done in hundreds of churches; sometimes it is surprisingly effective & beautiful, while again a good idea is given less attention than it deserves, as though the Composer didn't want to bother to do the extra work needed at that point (chiefly in the accompaniment). But it has more merit than it needs, it can be done by any average chorus, and is a fine addition to cantata repertoire.

A—T.F.H. Candlyn—"Te Deum laudamus"
A, 19p, me, Carl Fischer 30c, English text, scholarly and interesting, for a festival service, with enough variety to keep interest alive through the lengthy text; music that shows competence and interest.

A—George S. Dare—"Benedictus es Domine"
7p, e, Schirmer 16c, English text, an unusual and splendid setting for the tired Episcopal organist; puts the text over without delay and yet without hurry, and withall it has originality.

A—George S. Dare—"Missa Brevis"
5p, e, Schirmer 15c, "in honor of St. Ambrose," English

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text, simple, good enough to fit the services when brevity is essential, as in the good old summer time.

A—William H. Deihl—"Oh Lord our God"

4p, u, me, FitzSimons 15c, a prayer anthem, 2 minutes, begins & ends pp, strictly music for the service, not for entertainment; appropriate & worthy, solemn & sincere.

A—Dr. Clarence Dickinson—"O Israel how great"

F, 12p, a, b, md, Gray 20c, Bible text, "O Israel how great is the house of the Lord." Here's something of great musical beauty for the Hebrew services in these days when the Jews are looking so fervently to reentering the home they abandoned ages ago. It has melody, rhythm, some dramatic touches, and everything else music needs. If you play in a synagogue, by all means get it.

A1—LaVahn Maesch—"Prayer After Triumph"

3p, e, Birchard 16c. J. Auslander text. Opens with a long monotone passage made strong by a combination of monotone and the harmonies under it; then suddenly the voices shoot up from F to D for more monotone, extremely forceful. Then a lone solo voice, for "speech rhythm," the score says—which may be too unexpected for most churches and had therefore better be turned to monotone. Anyway, this man's work for orchestra a decade ago marked him as a composer of real promise if only he had a chance; this anthem further supports that view. Excellent for every church where even moderately good music has been heard; it's not at all commonplace, and is fit for even the finest choirs and churches.

A—Claude Means—"Blessed art Thou O Lord"

E, 7p, me, Ditson-Presser 16c. A smooth, graceful, and worthy setting of the "Benedictus es" for churches of every denomination.

A—Carl F. Mueller—"Lord is my Light"

Am, 10p, u, me, Carl Fischer 20c. Psalm text. A strong setting making use of frequent unisons which will be all the more effective if given an improvised accompaniment by the organist. Quite an attractive anthem for average choirs.

A—Jean Pasquet—"Wherever there are two"

Am, 4p, u, me, Leeds 16c. Ancient text, probably to offer solace to churches that can get only a handful of people to attend services. It's somewhat in unaccompanied hymn-style, its minor key giving it a mournful sound; smooth, normal, agreeable music.

A8—Raymond Rhea—"Thy Word is like a garden"

C, 5p, me, Morris 18c, E. Hodder text. Based on a lovely musical idea, as the text deserves; the contrast between 4-part women's and 4-part men's work here & there makes it all the more interesting. If flowers may be beautiful and smell sweet without being condemned for it, why can't music be beautiful and sound sweet to the ear? Mr. Rhea thinks it can and should. Thank heaven for such composers. No, it's not gushy & tuneful; it has honest music values.

A—R. Deane Shure—"My faith looks up"

D, 7p, d, Belwin 15c. The old hymn. And the tune is used all through, with the under voices running figurations against it on the tone ah or by humming; in Mr. Shure's Methodist Church this sort of a thing would likely be more welcome than anything else his choir could offer.

A—Eric H. Thiman—"Benedictus es Domine"

F, 7p, e, Gray 16c, English text. One of the Composer's better things; uses women's voices in unison and men's unisons—thank heaven not mixing them. As good for nonliturgical churches as for the Episcopalians.

A8—M. Searle Wright—"Peace and holy silence"

u, md, Coleman-Ross 20c—"The peace and holy silence of the hour, as mystic music, lift our soul to Thee" and music to match, if the chorus is good enough and the organist knows how to handle such a dissonance as G-C-E-F without making a congregation shudder. Enough consecutive fifths—and bald enough—to satisfy anyone. However, it's a poetic sort of a thing reaching out into a composer's dream-

land, and could be quite effective. Fourth chord from the end is E-G-B-D-G-D-Fs-A, rightly spaced out so it's thrilling as a climax.

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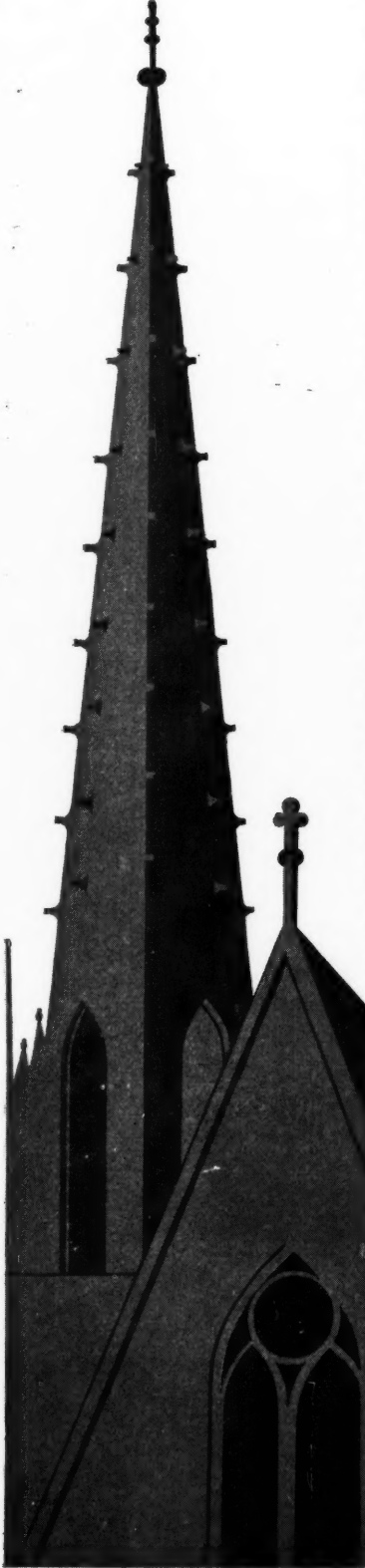
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1930 First Edition
1933 Second Edition
1937 Third Edition
1941 Fourth Printing (unchanged)
1944 Fifth Printing (unchanged)
1946 Sixth Printing (unchanged)
1948 Fourth Edition & Seventh Printing

And popularity like that has just got to be deserved. Organbuilding is not stagnant; it's progressive. So ideas must be changed from decade to decade, possibly even from year to year. The changes Dr. Barnes has made in this book since 1930 deal chiefly with his chapters on tonal design, including stoplists, mixtures, mutations, etc. Most unbiased experts will agree that Dr. Barnes takes a middle course; he does not join the extreme progressives, and he irritates the stand-patters by refusing to remain back where they are (and were fifty years ago). He doesn't crusade for anything, and thereby makes some of the rest of us provoked. He merely looks at organs as they are and have been, thinks about them in the light of many years of intimate association with them, including years of playing in church and years of owning his own four-manual in his Evanston residence, and then says what he pleases to say. He talks about and shows you organs; he makes no effort at all to upset the appercart and start all over again from scratch. And the Ardent Advocates of this & that howl loud & long. Never mind; if you want to know how organs have been and are being built, want to know what makes them tick, want to have some friend talk to you all the while about organs, get this book. You won't be disappointed. Its subject is the art of organbuilding, not the art of printing; it could be printed a lot better—if you'd like to pay a lot more for it. However, don't blame the printing on J. Fischer & Bro. for they had nothing to do with that phase of it. If any time you feel you want to wax alternately jubilant & indignant, read Dr. Barnes' chapter on electrotones; that'll do it for you. For a picture of American organbuilding and how & why the thing works, get this book.

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W. W. Norton Co. \$6.00. This translation from the German of Carl Philipp Emanuel Bach's Essay on the True Art of Playing Keyboard Instruments will be invaluable to all organists and lovers of eighteenth-century music. The Author deals in detail with the problems of musical interpretation, ornamentation, and all the art of playing the music of his and Sebastian Bach's time.

This is one of the three most important treatises written during the eighteenth century; the others: Couperin's Art of Playing the Harpsichord, J. J. Quantz' Art of Flute

Playing. The latter, a work of importance, on how to interpret the music of J. S. Bach, should next be on the list for translation. Emanuel's book will be cherished by organists and musicians who are anxious to make that music beautiful, understandable, and expressive to their friends and audiences. He explains carefully how he, his father, and we too may accomplish this result.

It will be unwelcome reading to those who play Bach in what is today called "the strict baroque style." For these people, Emanuel Bach has the greatest disapproval as shown in this quotation:

"Keyboardists whose chief asset is mere technic are clearly at a disadvantage. A performer may have the most agile fingers, be competent at single and double trills, master the art of fingering, read skilfully at sight regardless of the key, and transpose extemporaneously without the slightest difficulty; play tenths, even twelfths, or runs, cross the hands in every conceivable manner, and excel in other related matters; and yet he may be something less than a clear, pleasing, or stirring keyboardist. More often than not, one meets technicians, nimble keyboardists by profession, who possess all these qualifications and indeed astound us with their prowess without ever touching our sensibilities. They overwhelm our hearing without satisfying it and stun the mind without moving it. In writing this, I do not wish to discredit the praiseworthy skill of reading at sight. A commendable ability, I urge its practise on everyone. A mere technician, however, can lay no claim to the rewards of those who sway in gentle undulation the ear rather than the eye, the heart rather than the ear, and lead it where they will. . . . Most technicians do nothing more than play the notes. And how the continuity and flow of the melody suffer, even when the harmony remains unmolested! It is to the advantage of the keyboard that dexterity can be developed beyond the limits of other instruments. But finger velocity must never be misused. It should be reserved for those passages that

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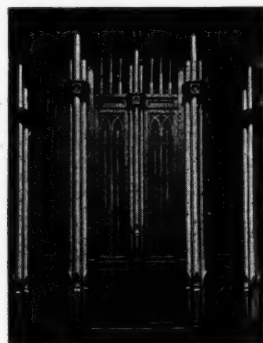
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call for it, without advancing the tempo of the piece as a whole."

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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says just what he thinks in a manner never lacking conviction

Edmund Haines—Promenade Air & Toccata 14p, J. Fischer & Bro. \$2.00. The difficulty in reviewing a number that has won a prize is the fact that it is almost impossible to believe that particular number could be the best out of some hundred manuscripts submitted. One admires the courage of the publisher because he has nothing to say about the matter and yet must publish the work even if he thinks it stinks. I have seen three of the manuscripts sent in for the A.G.O. contest and two of them are so far superior as practical organ music that I wonder what on earth the judges were looking for. If no better music can be found than the last five or six pieces thus produced it would be better to use the money to start a home for old Vox Humana tuners. There are ten thousand members of the Guild and I venture to say that not twenty-five will play this piece, not that it is bad music but because it is not practical for service and is not of recital-use caliber. I would like to see five or six of the best manuscripts selected by a judge, have them played at a convention, and have a secret ballot from the members; it would be interesting.

Organ Masterpieces—Ed. Dr. Robert Leech Bedell 160p, 31 compositions, Amsco \$1.25, a new edition with

Hammond electrotone trigger-settings added. In this new edition the organ registration is given with the average 2m in mind, and the Hammond trigger-settings are intended to approach organ effects as closely as the electro-tone can manage. Any organ registration can only be suggestive, because of the tonal differences of organs; on the Hammond electrotone, however, any given set of trigger-settings will invariably produce exactly the same results, in Tampa or as in Timbuktu. All the music in this book is of practical value, excellent for study purposes, for service use, and for average church recitals. There are five excellent service pieces by Guilmant; also a Reger Choralprelude, Commette's Allegretto, and Rheinberger's Prelude & Offertory, all fairly easy and quite effective on small instruments. Among the larger works are Reger's Introduction & Passacaglia, and Liszt's Prelude & Fugue on Bach; they are worth all the time you can spend on them. Dr. Bedell gives an easy version of part of the Liszt, but if you play it in public recital you should play the original; it is not really difficult, though it sounds so. Another interesting number is a Fugue by Schubert, composed for piano duet shortly before his death; it makes a most effective organ number. Other numbers also deserve your attention; you will find few of the 31 pieces that you will not want to use. It's a book of fine music at a better than reasonable cost.

PRACTISE WHAT THEY PREACH?

The judges appointed by the American Guild of Organists picked Edmund Haines' Promenade Air & Toccata to win the prize and be published by J. Fischer & Bro. It is recommended to all our budding young recitalists who feel that the modern French cubistic style is the last word in organ composition. We doubt greatly if any member of the selection committee will ever play it in public.—W.A.G. (They should be compelled to.—T.S.B.)

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

A—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after

above, refer to:
A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c. q. c. q. c.—Chorus, quartet, chorus
(preferred) or quartet, quartet
(preferred) or chorus.
s. a. t. b. l. m.—Soprano, alto, tenor,
bass, high-voice, low-voice, medium-
voice solos (or duets etc. if hyphen-
ated).
o. u.—Organ accompaniment, or un-
accompanied.
e. d. m. v.—Easy, difficult, moderately,
very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
A. f. B. m. Cs.—A-flat B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stolist.
h—History of old organ.
m—Mechanism, pipework, or detail
photo.
p—Photo of case or auditorium.
s—Stolist.

• INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a
composer's name indicate publisher.
Instrumental music is listed with com-
poser's name first, vocal with title
first. T.A.O. assumes no responsibility
for spelling of unusual names.

Recitals: *Indicates recitalist gave
the builder credit on the printed
program; if used after the title of a
composition it indicates that a "solo-
ist" preceded that work; if used at
the beginning of any line it marks
the beginning of another program.

Services: *Indicates morning serv-
ice; also notes a church whose min-
ister includes his organist's name
along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's
off—Offertoire. voices.
o—Organ. 3p—3 pages etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

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TWO GENTLEMEN & SCHOLARS

G. Donald Harrison upper and Marcel Dupre left at the console of Mr. Harrison's latest classic in Salt Lake City where organ history has always been made in all its most eloquent aspects; from this console E. Power Biggs played Feb. 27 to one of his biggest audiences.

THE AMERICAN ORGANIST

March 1949

Three Outstanding Musicales

By WILLIAM A. GOLDSWORTHY

Reviews of some astonishing departures from the monotonous standbys

RECENTLY we lamented hackneyed repetitions in our Sunday musicales. This complaint found no place in the Dec. 26 service by Richard Weagly and Virgil Fox in Riverside Church at 5:00. The music:

Maleingreau, Near the Cradle
Fantasia on Christmas Carols, R.V. Williams
off. Langlais, Nativity
Mater ora filium, A. Bax
Karg-Elert, In Dulci Jubilo

The first two organ numbers prompt two questions: Is there such a thing as program-music? Why do our younger men feel that no worthwhile music can come from outside France? Either of these two numbers could be labeled equally well Thanatopsis, or The Squaring of the Circle, and having the inimitable Fox rendition it would become beautiful sound. His playing of Karg-Elert was quite unlike any other we had previously heard.

But the processional hymn. Here one forgets the usual choir entrance and talks of medieval pageantry. It deserves describing, even though the setting was that of Radio City. The hymn was played through, building to a climax in which Mr. Fox' new baby, the big Pedal, came out (or should we say in?) in all its glory. From the rear of the church the choir moved forward, unheard amid the large organ volume and congregational singing. A striking organ interlude followed the first stanza—ending in a different key. For a time we then heard the choir, as the congregation groped to fix the new key in its collective mind. This same transition came at the end of the third stanza, and I thought I heard some of the sopranos off key. I was gently rebuked and told it was a descant. During one of the interludes the pitch was dropped a whole fifth—to accent some text idea? Last stanza was elevated to the key of B and we were treated to descantian extravagances that carried the sopranos to top-B. Thrilling, yes; musical? no; showmanship, yes; devotional? no. For the hymns should not be taken away from the congregation, which cannot follow these elaborations and key-shiftings, and which loses accordingly its rightful part of the service. A clever, brilliant introduction this; yet we are willing to lay that with more experienced years Messrs. Fox & Weagly will employ another approach, for both are innately musical and religious.

The Williams "Fantasia" was done by chorus, organ, and baritone, and this performance was one of the best things we have heard this season, speaking of the performance, not of the work itself. The intelligent soloist sang with clear bright tone and excellent diction; the chorus lent

One church that is already talked about and soon will completely earn its reputation, and two others that have reached top position in spite of all difficulties and lack of the universal applause they so eminently merit. Here's some of that applause.

virile support and achieved nuances close to perfection. One feels that Mr. Weagly has performed a musical miracle to evolve such a choir in so short a time. It is now outstanding, one of our best; we add it to our list of choirs that are a must for all visiting organists. Messrs. Weagly & Fox make a fine team. We predict that in five years their musicales will be among the events of the season.

As for "Fantasia," it was given with such finish & perfection as to make a just estimation of the work itself difficult. We had a feeling it was not of the Composer's best. There was a striving for mediocrity, resulting in unnecessary distortions of accent, both musically and textually. Done by a less able group, it would probably not be effective. So unless you have a really fine choir, and are a Virgil Fox at the console, it would be better to choose other of Mr. Williams' works.

And now to Arnold Bax. Our general impression can be given best by Albert Schweitzer: "The spirit of the age dislikes what is simple. It no longer believes the simple can be profound. It loves the complicated, and regards it as profound. It loves the violent. It loves dissonances—in tones, in lines, and in thought." This quotation diagnoses our modern choral-writing.

We anticipated a setting of a religious text, perhaps suitable for concert performance. What we heard however is suitable for church, but not meditatively so. It would offer no help in prayer. It is based on a quaint Christmas carol; but after the first few sections, the music takes off on its own and adheres no more to the text than to the multiplication table. It begins and ends well; the average clergyman will say this is all that is necessary. Primarily it is not vocal music. I doubt if Mr. Bax ever sings. (All composers should instinctively sing.) If he did, he would never make tessituras that keep the sopranos on G & A while the men are singing in their lower ranges. A's & B's on the top are as thick as flies in a candy-kitchen. The choir sang them well, but the voices had been picked for the parts; the average choir could not manage them. And the test of all good choral music is: Can a good average choir perform it? Mr. Bax' music is purely orchestral; the line in the intricate many-voiced passages would be much clearer if done by an orchestra. He wrote an orchestral



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setting of the text, spread the voices out instrumentally, and entitled the result an unaccompanied (please don't style it a-cappella) chorus.

May I suggest here that the fallacy of writing parts for more than four or six voices is that the texture of voices is such that you cannot follow the line of any one of them unless it is clearly marked indeed; otherwise one part robs from another and the effect is a blur. As we listened to the Bax creation with its mass of weaving voices we could never distinguish more than three moving parts. We are inclined to agree with T.A.O. that the desideratum of vocal writing is clear four-part work.

In conclusion, "Mater ora filium" is for the sophisticated musician, not for the uninitiated. Since they have shown they can perform it so well, we hope Messrs. Weagly & Fox will give it next year—in Town Hall. And make those who want it, pay for it. For ourselves, we are simple enough to say we should like to hear them bring their fine resources to a performance of the "Four Sacred Pieces" of Verdi—magnificent, simple writing by a great man at the height of his years and attainments, a feast for the spirit, in which there is bread for us all.

We mentioned the paucity of new material; perhaps we spoke too soon. Since the beginning of the year new material has appeared in commendable quantity. Searle Wright has had it in a fine evening series; the Riverside twins, Messrs. Weagly & Fox, have been making their afternoons memorable; and now we have a most outstanding presentation in Vernon de Tar's Honegger's "King David" in the Church of the Ascension. It had a striking performance, with a fine chorus, three of our best vocal soloists, tympani, and organ.

The work is a tour de force throughout. We are indebted to Mr. de Tar for letting us hear it in a church rather than in a concert hall. It is religious music, but of a definite Jewish idiom. One hears the wailing of the women, the militant shouting of the warriors, the welcome of the hero, the shofar—in short, the whole religious fervor and Oriental excitement of this racial religious music. The form is that of a series of solos, readings, and short choruses. The readings generally precede the music and tell the story, the music being the reaction of the populace to the events related. At times, reading & music synchronize, and when they do, one detracts from the other. (An aside here: we recently heard a fine orchestra present a work with a speaking chorus behind a screen and had the sincerity of all concerned not been most obvious, the effect

would have been ludicrous. As it was, it was only disturbing.)

"King David," written in 1921, has no doubt influenced the trend toward our contemporary cubistic style of choral writing, particularly among our younger and less confident men. Rapid diction at times attains the speed of a "Figaro" text—we may be sure the congregation has not the least chance of understanding the words. Use of dissonant chords entirely for effect, and fff high notes for climaxes, are among its characteristics. However, it is singable, and leaves an impression. We are glad it was not given as a Sunday service but rather as a midweek performance. A first hearing finds one alternately disturbed and intrigued. We would like to have Mr. de Tar's appraisal of the work after having lived with it several months.

Mr. de Tar played a stunning accompaniment. How he could do so and conduct at the same time was a marvel. He is steadily attaining a leadership in our choral world. It is fortunate that the Church of the Ascension, with its sympathetic architecture & resonance, is such a perfect setting for him and his choir, which is one of the best-balanced groups in the City. He is the ideal church organist, a fine performer, an inspiring conductor. Entirely selfless—he loses himself in the work, which thereby becomes proportionately the greater. I for one would not try to find his superior. He is doing for choral work in the Ascension what Lynnwood Farnam did for organplaying in the Holy Communion.

The old hymn says "The half has never been told." We felt that, when we went to the Chapel of the Incarnation where Searle Wright has been giving a remarkable series of vesper services. Imagine giving works by Bach, Sowerby, Charles Ives, Castelnuovo-Tedesco, Milford, Byrd, Purcell, Stravinsky—all as a part of a six-weeks program. I shall not say it has not been done before; I only ask where? We waited until the end of the series, when Purcell's "Hallelujah" and Stravinsky's "Symphony of Psalms" were given, Feb. 27, 1949. The latter opus has been given a few times by symphony orchestras with selected chorus; it remained for Mr. Wright and his choir to do it as part of a regular church series.

His choir (12 women, 10 men) is an extremely well-balanced group of musicians; in spite of a not too large choir budget, they are truly musicians. None other need apply here. And what a thrill they gave us. We did not like the composition as such. But the manner of its doing made us all feel that the director and his choir were so totally at one as to surmount any difficulty; nothing short of perfection would satisfy them. Dissonance upon dissonance, climax upon climax, attacks where the voices

fought without resolving, with no help (only more complexity) from the organ. And yet, as the work grew, one became more & more conscious that Stravinsky, this ultra-modern Jew, had caught the spirit of the older Jew and was transmitting it to us in his cubistic idiom. How the ensemble gloried in conquering this remarkable work.

Enthusiasm over the Stravinsky performance almost made us forget the superb style in which Mr. Wright did the service proper. For years T.A.O. has been praising the work of two other Episcopal organists for the beauty of their liturgical performances. I have agreed with that, but I doubt if either of them ever did a liturgy more dignified, reverent, and finished than Mr. Wright's. The versicles, the chanted psalter (not raced, but each word enunciated as one voice) and last but not least, the kneeling hymn. Never have we heard more exquisite pianissimos, so tender they moved the ladies in our group to tears—the highest tribute, for they are fine musicians and know what it is all about.

Searle Wright is almost too clever. He is a superior recitalist, and one of our great accompanists; now we know he is also a topnotch choirmaster. Everything an organist-choirmaster has to do, he can do superlatively. Would that we had more like him.

AND THE CODA

These three reviews were written weeks apart. Rereading them, I find nothing to revise. The three services were among the outstanding church-music events of the season, outstanding because of the tremendous complexity of the music and perfection of performance. All were done with the finish of an orchestra. The task of condensing the orchestral accompaniment and making it playable was a remarkable feat for all three organists. Messrs. de Tar and Wright did this, plus conducting from the bench with their backs to the choir. Almost impossible.

The old adage says there is room at the top. Truly these two have attained—with Messrs. Weagly and Fox steadily and sturdily on the way up. Who will be the next? The way is hard and tortuous, the top unsteady of terrain and tenuous of hold; but the view from there is marvelous.—W.A.G.

Phonograph Recordings

Reviews by CHARLES VAN BRONKHORST

Phonograph recordings are both entertaining and incomparably instructive

French Organ Music played by E. Power Biggs, Columbia Album MM-802, five 12" disks, \$7.25, features outstanding music of the 19th & 20th centuries; the organ is the 4-70 Aeolian-Skinner in St. Paul's Chapel, Columbia University—a fact that should have been mentioned but was not. The Album includes Widor's No. 5 Toccata and Vierne's No. 1 Finale, two characteristic French war-horses which Mr. Biggs gives such musicianly & exciting performances that one wonders if he ever "heard" the music before. Both have been previously recorded but not in any satisfactory versions.

Other pieces in the Album are Widor's Marche Pontificale, Gigout's Grand Choeur Dialogue, three movements from the Boellmann Gothic Suite, Dupre's Antiphon 2, and Alain's Litanies. Most organists are acquainted with this music, but I wonder how many have ever heard it under such ideal conditions as in these recordings. Columbia's music director responsible for this project, Tyler Turner, says: "Perspective, proportion, the plastic hand of open space, are as necessary to the proper sound of organ tone as they are appropriate to organ music." It is this peculiar & vital blending of organ, music, atmosphere, and artist, that makes this Album, along with its predecessor MM-728, such a magnificent listening experience.

My favorites are the Dupre Antiphon and Alain Litanies. I was disappointed that the lovely Priere a Notre Dame was omitted from the Gothic Suite, but one can't have everything. Mr. Turner's album notes are nothing short of marvelous. He begins his discussion with pointed references to the average person's conception of organ music as related to the typical Sunday service, the theater organ, and the modern radio soap-opera with its wailing electrotone imitations. He then goes on to discuss the development of French organ music, finally giving brief notes about the composers. His only failure is a description of the organ used; and that is most important, especially for organists. Space might prohibit giving the stop-list, but at least we should have a description of the instrument and its basic characteristics.

I have no figures on the frequency-response of these disks, but I am sure no other domestic organ record can surpass them for authentic reproduction of the organ with all its vital color, atmosphere, and excitement. I hope Columbia will release such notable organ recordings in ever-increasing numbers, for such recordings will help us immeasurably in our efforts to regain for the organ its rightful place in today's music world; Columbia undoubtedly will, if we of the organ world meet our part of the obligation by buying these albums and encouraging others to do likewise.

HE LIKED IT—

and since everybody concerned spent so much effort on it, T.A.O. ignores its own rules and—"I was glad to hear E. Power Biggs playing Mormon Tabernacle organ that Sunday morning. Wish I could have made a recording of it. It was one of the grandest ever broadcast. A magnificent organ, an acoustically perfect auditorium, the greatest Bach performer in this country: that was organ music as it should be. Just what I have been preaching about for a long time."—Fred M. Leiper.



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MARIE SCHUMACHER
whose ability, not to mention also courage, has placed her on the organbench of the highest of high churches in spite of the unwritten ecclesiastical law that tries to exclude women from these holy precincts—and she holds her own with the best of them all.

ALABAMA VISITS ILLINOIS

By William F. Brame

Organist of St. John's Episcopal, Montgomery, Ala.

Ever since I knew the difference between a Piccolo and a Vox I have been screaming against church organists' trying to run the service. I've blown off about it so much that I've acquired a phobia about going to a church unless I know the organist. But in St. Paul's Episcopal, Chicago, I ran into my ideal organist—Robert Rayfield. For once in a blue moon I felt that I had been to church, that I had caught the spirit of the service; and yet I was not conscious of the organ's ever getting a bow in the second or third act.

Mr. Rayfield played Flor Peeters' Modal Suite for a prelude, and beautifully too. For once I sat back "sittin' loose," as we Southerners say, confident that the music was going to set the stage and not be the first act. My anticipation came true. I was vaguely conscious that music was being made, but my thoughts were not on the organ, organist, or composer.

The procession started with mf organ which built up so unobtrusively that I hardly noticed it, and with a steady tempo. For once in a rare while I felt like singing, and the feeling was universal; believe it or not, we had lusty congregational singing—in an Episcopal church.

The service progressed with the usual canticles—"Invitatory Antiphon" and "Venite" in plainsong, the "Benedictus es" based on a lovely plainsong melody, and well done. To the best of my recollection, I believe the "Benedictus" was taken from the 1940 hymnal. To my utter surprise the congregation pitched in on the "Venite" and "Jubilate." After a fine sermon, the choir sang Wesley's "Lead me Lord," the choir of men and boys really did a lovely churchly piece of work with this small hymnlike anthem. Mr. Rayfield did some effective accompanying, using his 4m Austin to highly artistic ends.

Service closed with an unbombastic postlude. And not once had I heard Buxtehude or Bach; not once Shelley or Buck; not once did the organ thunder out, "This is my

stanza, so sit still and shut up"; and not once did Mr. Rayfield step to the front and try to tell the people what a fine organist he was. I left church with a feeling of wellbeing, of having experienced something; and as I look back, not once have I said, "He sure missed a good chance, not using those reeds." I am sold on Mr. Rayfield's type of service playing.

NIES-BERGER CHAMBER ORCHESTRA

Town Hall, New York, Feb 18, 1949

At last this great conductor and his increasingly responsive players seem to be receiving the appreciation they earned in only two seasons of concerts; the Hall was virtually filled for the third and final concert of the current season. Rameau and Purcell represented the oldtimers and were correspondingly uninteresting. Bach's Concerto Fm for piano & strings proved of value only for its name. Bohuslav Martinu's Concerta da Camera (strings, piano, violin, drums) had its first performance in America, which might just as well be also its last. Howard Hanson's Concerto for organ, strings, harp, has nothing musically interesting to say; with Town Hall's impossible organ, split into two sections the unfortunate width of the Hall, the effects were all the drearier.

But Arnold Schoenberg's Verklarte Nacht, believe it or not, was a glorious piece of real music, with a real message, which fitted Mr. Nies-Berger's heart & technic to perfection, and in that he scored magnificently. It's a very long, work, and a grand one. That was the masterpiece on the program. And we'd like to see any other conductor capable of doing as much beautiful work in it as Mr. Nies-Berger did. The man's a genius. Don't miss his concerts next season.—T.S.B.

JUST PLAIN STUPID GREED

"Supreme Court Justice Irving Levey upheld yesterday an arbitration award that would give bricklayers here a wage of \$27.00 for an eight-hour day," said a report in the New York Times.



EDWARD LINZEL
one of the splendid young men of the profession, now acting for his teacher as choirmaster in St. Mary's, where Episcopal liturgy has reached unprecedented perfection and makes correspondingly enormous demands on the choirloff.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Mr. Ernest White

WHEN Mr. Ernest White announced his retirement from the Church of St. Mary the Virgin, New York, to establish a music department in the University of Western Ontario, London, Canada, it meant much to me because of my admiration for what Mr. Raymond Nold had started in St. Mary's and Mr. White had carried along to surprising excellence, both in the further completion & use of the organ, and in the development of the liturgical services which, so far as my experience went, reached a perfection not exemplified elsewhere.

When a man works expertly in so many fields, as did Mr. White, an adequate appraisal of his activities would take many pages. I believe this development, so far as New York City is concerned, is only temporarily delayed, not stopped; I believe Mr. White will some day return to St. Mary's. That is only my opinion, not his statement.

In St. Mary's, as has already been reported, he enlarged the organ begun by Mr. Nold, and made it complete proof of the value of the clarified-ensemble type of instrument. Baroque? Not in my language. However, I've already had my say on what I have actually heard him do with the organ; I'm satisfied that here's a masterpiece of design & use.

The Church provided adequate studio quarters which Mr. White used to finally develop that unique organ on which the Sunday night recitals were given by, chiefly, his star pupils. That organ went to Canada with him. Whether or not we like the organ or the literature featured on it, is of no consequence here. Many liked it, many did not; that is of no importance either to Mr. White or to me. I like men who do what they think they ought to do, once they have done some thinking—and I have yet to meet the man who says Mr. White hasn't done an enormous amount of thinking.

Probably I heard more recitals on that little 3m studio organ, and on the organ in the Church, than I've ever heard on any other. Here we had something entirely different: it was my business to find out what it was. No man can now tell me I don't know what I'm talking about when I comment on that type of organ, that type of pupil, that type of repertory. To my knowledge, what Mr. White had the mind & energy to do has not been done anywhere else. And my admiration for his doing it is unbounded.

When he was ready to leave St. Mary's he told me Miss Schumacher (ladies first) and Mr. Linzel were to carry on. He told me more, which I believe violates no confidence in its telling here. He was not merely teaching these two star pupils how to play an organ; he was going the whole way—theory, choir-work routine, liturgy. Not once a week, but once a day. These youngsters were put through the mill the hard way; Mr. White is an idealist, doesn't take kindly to excuses. However, even with the finest teaching, if any young person were able to play or conduct church music on a par with an experienced artist, something hopelessly wrong would hit someone, and that someone would be the mature artist. Youth cannot equal experience. It never could and it never will. Experience adds too much. But where else can we find two young people to equal

what these two are doing in one of the most difficult churches in America?

The latest activity was the series of four February recitals every one of which I attended. I heard eight Bach; seven resurrections from the popular graveyards of Europe—Couperin, Mozart, Pachelbel, Scheidt; major efforts of three living Frenchmen—Dupre, Maleingreau, Messiaen; and, bless your heart, Vierne's Fifth Sonata which, after the bombastic manner of the Frenchmen, he called a 'symphony.' Symphony my eye. A symphony is a work in sonata form not for a single instrument but for orchestra. Miss Schumacher did the Vierne and it was the most satisfactory music in the whole series. I'm entitled to my own opinions, so don't growl about that. These pages have many times said the profession in every city should assign new music of possible importance to adequate players and have them perform the stuff in private recitals for the rest of the profession. The profession in our town is afraid to do it, so all praise to Mr. White for doing it. I now know what the stuff sounds like; I know whether I like it or hate it.

Some day I expect Mr. White will be back in St. Mary's. He was doing a perfect job of it there. Everything about the place exactly fitted him; he fitted everything equally well. That is a rare combination.

Now all these are my own opinions; don't blame them on Mr. White, Miss Schumacher, or Mr. Linzel. Photos



CARL T. FISCHER
president of J. Fischer & Bro. now celebrating eighty-five years of publishing some of the finest of music for choir and organ, and occasional books of exceptional value to the organ world; some of our most practical organ music comes from J. Fischer & Bro.



JOSEPH A. FISCHER
son of the late George Fischer, vicepresident of J. Fischer & Bro. in charge of sales promotion and other similar activities of vital importance in maintaining the prestige of the firm and continuing its development in these days of economic difficulties.

of this delightful trio grace these pages. Mr. Linzel was born on a Sept. 14 in Little Rock, studied organ with Dr. Alexander McCurdy and Mr. White; Miss Schumacher on an Aug. 16 in Pottstown, Pa., studying with Mr. Virgil Fox, Dr. Charles M. Courboin, and Mr. White. Show me two other young people with the technical mastery these two have acquired, at their age. Also show me, if you can, some other organist who can get the enormous thrill in a fortississimo climax such as Mr. White can produce on that St. Mary organ. If you haven't heard it, you won't believe it possible. I've heard it.

So now I've had my say on this grand trio of great players and delightful human beings. What is said is totally inadequate. When Mr. Harrison first built and Mr. Nold first presented the organ in recitals, the Church was packed—something new for organ recitals in New York City. It became the most discussed organ in the country. Mr. White soon came in as organist for Mr. Nold choirmaster. This is not the usual two-headed music arrangement; the liturgical requirements here are so intricate that Mr. White believes it requires a music director's entire time & attention, leaving nothing for playing the organ. So a second organist is essential. That was his capacity until Mr. Nold's death. He then became music director and engaged his own organist. That plan still prevails. The only case of mistaken judgment I've ever found against Mr. White was his statement that Gregorian could be heard in its most perfect presentation in another church named by him; I heard it there, on his say-so. The best exemplification of Gregorian is that in the Church of St. Mary the Virgin by that unique choir of men down in the chancel. Motets and masses are sung by the mixed chorus in the high rear gallery.

Music must not be allowed to dominate a service. No sensible organist wants it to. It doesn't in St. Mary's. The clergy dominate there—again with a perfect exemplification of the ancient liturgy. That liturgy was responsible for the existence of St. Mary's; that's why it was organized.

It took many visits to educate my non-conformist heart to a true appreciation of the deeply satisfying religious experience of the St. Mary's services.—T.S.B.

In These Pages

absolutely no propaganda of any kind in behalf of any racial, religious, or national group. It's high time we become human beings and stop being such narrow-minded chumps that we think we're important because we belong to this race or that religion or this other nationality.

EDGAR HILLIAR RECITAL

Church of the Ascension, New York, Feb. 23, 1949

Add another to the rising list of recital organists: Edgar Hilliar. Through many years, the organ as a recital instrument failed to attain the status of the piano or violin, let alone the orchestra. But beginning with Lynnwood Farnam, and greatly through his influence and the influence of his pupils, we are now reaping a crop of recitalists equal in every way to concert piano and violin virtuosos. The French have sent us Bonnet and Dupre; Italy has sent Germani; but we now have a group of younger Americans, men in their prime, who equal these performers. We have ten or more fine artists, the list increasing rapidly. Mr. Hilliar has taken his place in that group and has already attained a commanding stature.

His program in the Ascension by courtesy of Vernon de Tar, organist of the Church, was exceedingly well-balanced and demonstrated his ability with differing types of repertory. Except for the manuscript Sonnet by Boris Koutzen, which was useful principally for its place as a quiet filler, the numbers were not unfamiliar; hence one could make appraisal of Mr. Hilliar as performer and interpreter. He has facile technic, delightful color sense (one that is more sensitive than that shown by a number of better-known players) keenly defined rhythms, and a feeling for showmanship without which a recitalist is a failure.

A large audience testified to the interest Mr. Hillier's playing has created. Now that he is free from the taxing work in St. Mary's Church, we look forward to seeing him take his proper place with our other fine recitalists.—W.A.G.

THE PRELUDE

By Donald D. Kettring in the Weekly News Bulletin of East Liberty Presbyterian Church, Pittsburgh, Pa.

An organist must attempt to provide a ministry of organ tone in the pre-service period. Certainly it should not be intensive but should be helpful, inviting the spirit of and participation in worship. Quiet organ tone does not always do this. Sometimes quiet organ music seems spineless rather than meditative. After some sessions of experiment, inquiry, and observation of congregational reaction, I have come to observe the following formula:

1. Begin the organ quietly (never startling the people with a sudden loud tone) playing a familiar but good hymn for a minute or two.

2. Then start the preludes announced in the bulletin but making sure that in the next few minutes a stirring climax is reached. This, we hope, will help to focus congregational attention, and will—above the confusion-level of people's entering, being seated, and getting settled—reach the spirits of those listening.

3. Make sure there is a gradual diminishing of volume so that the last five minutes before the service are meditative in character.

4. Save the final minute before the service for very soft improvisation and modulation to the key of the introit.

ADVICE to an AVERAGE YOUNG PERSON

"Choose your rut with care—you'll be in it for the next thirty years."—Alexander Hamilton Institute.

Late—As Usual

What is put into these pages and the way it is put there are more important than living up to a schedule; if either schedule or content has to be sacrificed, we sacrifice schedule and take care of content. If T.S.B. could devote even a quarter of his time to the magazine itself, we would be on time always. But behind the scenes are innumerable jobs that interfere. We may be destined to be even later for a month or two, but soon enough we shall get back on schedule again. All the dodges that have been suggested by kind friends as a means of getting on schedule quickly, would only cheapen the magazine and ruin most of what it is trying to do. We'll do as we think we should. Quality is still of prime importance, speed is secondary. Grumble if you like, but don't grumble to us; we're busy.—T.S.B.

ATTA BOY, TELL 'EM!

For just one Sunday, look at an American composer

The dear old slightly-musty, completely-dignified A.G.O. is kicking over the traces just like a hot-headed young blood. And you can blame that on S. Lewis Elmer, for permitting it even if not inspiring it. It seems the Guild got an idea for a Guild Sunday in which every good Guild member would use compositions exclusively written by Guild members. This has been going on now for some years. May 8 is the 1949 Guild Sunday. Now listen to this:

"Guild Sunday has taken a firm hold in the regions outside New York, but one not so firm among us city slickers . . . Are we such city slickers that it is difficult to sell us anything? Is it really such a bad idea? We are not advocating regimentation, thought control, or community singing. [Hooray!] We merely believe that Guild Sunday is an admirable public gesture. Can we not find music by Guild members which we consider worthy of our standards? . . . We have programed for the occasion music by Bingham, Candlyn, Friedell, James, Lefebvre, Noble. There were no sounds of Bach's rolling in his grave, or of Heinrich Schuetz' crying 'Stop the Music?' Do we not have the time? Of course we haven't. We haven't time for Christmas, Epiphany, Lent, or Easter. Why not take on one more for which we haven't time? We are not trying to lower any standards or make anyone uncomfortable. We just think Guild Sunday is a good idea."

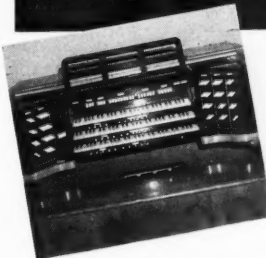
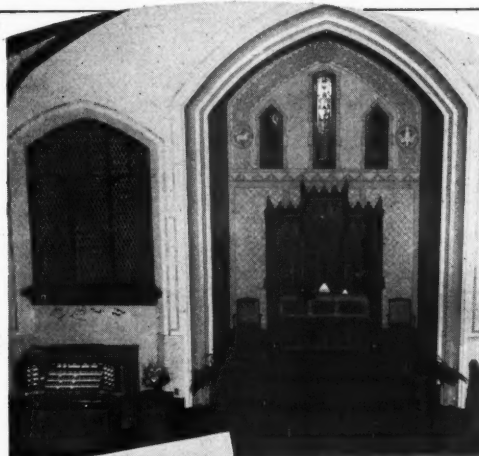
And by golly, T.A.O. thinks it is too. We don't know who wrote all that but Dr. George Mead signed it. And it's the most original, most human, most compelling document ever issued by the Guild in all its 52 years.



NEW JOBS FOR ORGANISTS

Sue Zee Dillman playing request numbers on a Hammond electrotone in the Universal Gear Factory, Indianapolis; George E. Palmer, president, and his wife Bernice E. Palmer, vicepresident and an organist herself, complete the picture.

WICKS ORGAN OF THE MONTH



Now-
WICKS

for IMMANUEL LUTHERAN
.. Murphysboro, Ill.

The noteworthy three manual Wicks Organ recently installed in this fine Church at Murphysboro, Illinois, provides an unusually interesting and comprehensive tonal design. Its versatility and resources are somewhat indicated by the illustration of the console.

The instrument, consisting of 23 ranks, includes a "floating" Echo Organ playing from Great, Swell or Choir. The voicing has been carefully and artistically done and all present at the dedicatory services October 3rd., were enthusiastic in their praise. Mr. Martin A. Freiberg, talented organist, gave a masterful demonstration of the organ's capabilities.

The Wicks Organ Company is indeed pleased to include this organ in its rapidly growing list of distinguished installations.

Feel free to consult Wicks department of organ design without obligation.

WICKS
★ ORGANS ★

HIGHLAND ★ ★ ILLINOIS

BERKELEY, CALIF.*C. R. Nicewonger Residence*

Charles W. McManis Co., Op. 10

Completed, October 1948

V-10, R-10, S-18, B-8, P-641.

PEDAL: V-2, R-2, S-7.

Enclosed with Swell

- 16 Sub-Bass 44m
- 8 (Geigenprincipal-S)
- (Sub-Bass)
- (Flute-S)
- 4 ("Choralbass-S")
- 8 Fagotto 73
- 4 (Fagotto)

SWELL: V-4, R-4, S-7.

- 8 Geigenprincipal 73m
- Flute 85om
- 4 (Geigenprincipal)
- Chimney Flute 61m
- 2 (Flute)
- 1 1/3 Larigot 61m
- 4 (Fagotto-P)

POSITIV: V-4, R-4, S-4.

Unenclosed

- 8 Bourdon 61m
- 4 Flute 61m
- 2 2/3 Nasard 61m
- 2 Principal 61m

COUPLERS 10:

Ped.: S. V.

Sw.: S-16-8-4.

Pos. (V): S-16-8, V-16-8-4.

Crescendos 2: S. Register.

Blower: 3/4 h.p., 4" wind.

Movable all-electric console.

"No combons, the organ has pipes instead."

Mr. McManis probably considers the Positiv as the Great, though we here list the Swell as the more important division.

Geigenprincipal is quite small scale and stringy; Flute is small scale and open to bottom-C. On the Swell, "No Tremulant, by request of the owner." No information on that mysterious "Choralbass" in the Pedal.

HIGH POINT, N. C.*Greenstreet Baptist*

Kilgen Organ Co.

Installed, May 1947

V-24, R-26, S-32, B-6, P-1792.

PEDAL: V-2, R-2, S-8.

Enclosed, in both chambers

- 32 (Resultant)
- 16 Major Bass 32
- Bourdon 56
- (Lieblichgedeckt-S)
- 8 (Bourdon)
- (Lieblichgedeckt-S)
- 4 (Bourdon)
- 16 (Tromba-G)

GREAT: V-6, R-6, S-7.

Enclosed with Choir

- 8 Diapason 73
- Clarabella 73
- Gemshorn 73
- 4 Octave 73
- Flute h 73
- 8 Tromba 85r16'
- Chimes pf

SWELL: V-10, R-12, S-10.

- 16 Lieblichgedeckt 73
- 8 Geigen-Diapason 73
- Gedeckt 73
- Salicional 73
- Voix Celeste 73
- 4 Flauto Traverso 73
- 2 Flautino 61
- III Mixture 12-15-9 183
- 8 Oboe 73
- Vox Humana 73
- Tremulant

CHOIR: V-6, R-6, S-7.

- 8 Diapason 73
- Melodia 73
- Dulciana 73
- Unda Maris 61
- 4 Flute d'Amour 73
- 8 Clarinet 73
- Harp pf
- Tremulant

COUPLERS 23:

Ped.: G-8-4, S-8-4, C.

Gt.: G-16-8-4, S-16-8-4, C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4, C-16-8-4.

Crescendos 3: GC. S. Register.

Combons 24: GP-6, SP-6, CP-6.

Tutti-6.

Reversibles 2: G-P. Full-Organ.

Cancels 5: P. G. S. C. Tutti.

Blower: 3 h.p. Orgoblo, 6" wind.

MINNEAPOLIS, MINN.*Lutheran Bible Institute*

Memorial to Dr. C. J. Soedergren

M. P. Moller Inc.

Dedicated Oct. 17, 1948

V-5, R-5, S-26, B-20, P-401.

PEDAL: V-0, R-0, S-6.

- 16 (Diapason)
- (Melodia)
- 8 (Diapason)
- (Melodia)
- 4 (Diapason)
- (Melodia)

GREAT: V-4, R-4, S-10.

- 8 Diapason 85wm16'
- Melodia 97w16'
- Viole Dolce 85m
- Viole Celeste tc 49m
- 4 (Diapason)
- (Melodia)
- (Viole Dolce)
- 2 2/3 (Viole Dolce)
- 2 (Viole Dolce)
- 8 Chimes pf

SWELL: V-1, R-1, S-10.

- 16 (Melodia tc)
- 8 (Melodia)
- (Viole Dolce)
- (Viole Celeste)
- 4 (Melodia)
- (Viole Dolce)
- 2 (Melodia)
- 8 Trumpet 85r
- 4 (Trumpet)
- 2 (Trumpet)
- Tremulant

One prepared-for.

Couplers 3: G-P, S-P, S-G.

Crescendos 2: Shutters. Register.

Combons 4: Tutti-4.

Reversibles 1: G-P.

Unit organs aren't dead by any means, even if our builders do not glory in them; none the less they perform a magnificent service for the church and it's a matter of duty that we build them. Pedal 16' Diapason "is an open wood extension of the Diapason of special scale and really tells in the ensemble. Note the 2' reed borrow."

Moller, fortunately, did not let the organ go forever down a blind alley; its case has ten pipes—a visual reminder to everyone that churches without organcases would be as stupid as blondes without faces.

ROCHESTER, N. Y.*Eastman School of Music*

For Studio 427

Aeolian-Skinner Organ Co.

Installed, April 1949

V-21, R-26, S-24, B-3, P-1481.

PEDAL: V-3, R-3, S-6.

- 16 Contrabass 32
- (Cor de Nuit-C)
- (Quintade-G)
- 8 Principal 32
- (Quintade-G)
- 4 Choralbass 32

GREAT: V-5, R-8, S-5.

- 16 Quintade 61
- 8 Principal 61
- Flute h 61
- 4 Prestant 61
- IV Fourniture 226

SWELL: V-7, R-9, S-7.

- 8 Rohrfloete 61
- Viole de Gambe 61
- Viole Celeste tc 49
- 4 Gemshorn 61
- III Plein-Jeu 183
- 8 Trompette 61
- 4 Oboe 61
- Tremulant

CHOIR: V-6, R-6, S-6.

- 8 Cor de Nuit 73-16'
- Viola 61
- 4 Koppelfloete 61
- 2 2/3 Nasard 61
- 2 Blockfloete 61
- 1 3/5 Tierce 61
- Tremulant

COUPLERS 19:

Ped.: G-8-4, S-8-4, C-8-4.

Gt.: S-16-8-4, C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4, C-16-4.

Crescendos 3: S. C. Register.

Combons 20: P-4, G-4, S-4, C-4.

Tutti-4.

Reversibles 2: G-P. Full-Organ.

Cancels 1: 16' Manual Stops.

PRIZES & COMPETITIONS

\$1000, already announced for an organ work is clarified somewhat: it's to be a suite, 3 or 4 movements, not longer than 20 minutes, will be published by Witmark on 10% royalties, closes Sept. 1, 1949. Details from Pennsylvania College for Women, Woodland Road, Pittsburgh 6, Pa.

EVENTS FORECAST

for the coming weeks

Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Akron, Ohio, Harold Tower musicales, Church of Our Savior, April 3, 5:00, Franck's "Mass in C"; April 4, 8:00, Fenner Douglas recital; April 10, 5:00, Faure's "Requiem"; April 11, 8:00, Meredith Harding & Mr. Tower in an organ program; April 28, 29, 30, Gilbert & Sullivan's "Pirates," benefit of choirboys' summer camp.

Berea, Ohio, Harold W. Baltz directing 17th annual Bach festival, Baldwin-Wallace Conservatory, June 3 & 4.

Bethlehem, Pa., Bach Choir festival, May 27, 28.

Cleveland, Ohio, Edwin Arthur Kraft recitals, Trinity Cathedral, April 3, May 1, 4:00.

Do., Museum of Art recitals by Walter Blodgett, April 3, 24, 5:15; Fenner Douglas recitals, April 10, 17, 5:15; April 10, Bach's "St. John Passion" in Epworth Euclid Church, 7:30.

Los Angeles, Choral Conductors Guild festival, First Methodist, May 22, 4:00; anthems:

Titcomb, Victory Te Deum

Beethoven, Hallelujah

G. Shaw, Worship

ar. Dickinson, O loving Savior

Thiman, King of glory

Vulpus, Praise to our God

Bach, Rejoice ye Christians loudly

New York, Vernon de Tar's musicales, Church of Ascension, Bach's "St. John Passion," April 10, 8:00.

JOHN HUSTON

Holy Trinity, Brooklyn

March 30, April 6, 13, 12:30

*Handel's Concerto 4

Honegger, Fugue



ENVY HIM?

You should. He can do all his teaching and normal practise in the comfort and convenience of his own home. And if he wants to move the instrument to some other room, or some other home, he can do it more easily than he could move a piano. He is Edward A. Grossman of St. Louis and his instrument is the Baldwin, one of the first nationally-advertised manufacturers to give the organ world the respect of absolute honesty in name. Some day all successful organists will recognize that the ownership of such an instrument is even more vital to their prestige than the ownership of a piano.

Williams, Rhosymedre

Karg-Elert, Waters of Babylon

Sowerby, Fast & Sinister

*Bach, We All Believe

Loeillet, Aria

Karg-Elert, Legend of Mountain

McKinley, Cantilena

Bach, Fantasia & Fugue Gm

*Peeters, Elegy

Brahms, Two Choralpreludes

Jongen, Priere

Bach, Kyrie

These are from a series of seven Lenten recitals.

EDWIN ARTHUR KRAFT

Lake Erie College, Painesville

April 24, 8:15

Walond, Int. & Toccata

Bach, Sleepers Wake

Fantasia & Fugue Gm

Jongen, Cantabile

Weaver's Copper Country Sketches

Dethier, Con Amore

Vierne, Westminster Carillon

AUGUST MAEKELBERGHE

St. John's, Detroit

April 1, 8, 12:15

*Franck, Chorale E

Maekelberghe, Tryptich

Vierne, Clair de Lune

Mendelssohn's Sonata 5

*Vivaldi's Concerto Gm

Pachelbel, From Heaven High

Scheidt, Cantilena Anglica Fortuna

Gaul, Were You There

Franck, Chorale Am

J. HERBERT SPRINGER

St. Matthew Lutheran, Hanover

March 27, April 10, 3:00

*Handel's Cuckoo & Nightingale

Schumann, Canons B, Bm

Hindemith's Sonata 1

Purvis, Romance; Dies Irae; Spiritual.

Andriessen, Toccata

*Bach, Three Choralpreludes

"Crucifixus"

Liszt, Variations on Bach Theme

Gounod's "Gallia"

Liszt, Andante Religioso

Fantasy & Fugue on Bach

Conference on Protestant Church Music

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- 6 A Martyn—Jesus, Lover of my soul
- B More Love To Thee—More love to Thee, O Christ
- 7 Poland—The Lord is my shepherd
- Crusaders' Hymn—Fairest Lord Jesus
- 7 A Trinity (Italian Hymn)—Come, Thou almighty king
- St. Edith (St. Hilda)—O Jesus, Thou art standing
- 8 Tours—When, His salvation bringing
- Coronae—Look, ye saints! the sight is glorious
- 8 A Haydn—Come, my soul, thou must be waking
- St. Gertrude—Onward Christian soldiers
- 9 B St. Drostan—Ride on! ride on in majesty
- Ellacombe—Hosanna, loud hosanna
- 9 A Coronation—All hail the power of Jesus' name
- Hanover—Ye servants of God
- 10 B Truro—Lift up your heads, ye mighty gates
- St. Theodolph—All glory, laud and honor
- 10 A Eucharist—When I survey the wondrous cross
- St. Catharine—Faith of our fathers
- B Palestrina (Victory)—The strife is o'er
- Rotterdam—The day of resurrection

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**LET'S IMPROVE
CHURCH MUSIC**



Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

DOROTHY ANN ALLBRIGHT
Arthur Jordan Conservatory
Mus. Bac. Degree Recital

du Mage, Grand-Jeu
Brahms, Deck Thyself
Bach, Adagio (Son. 3); Fugue Ef.
Guilmant's Sonata 1
Sowerby, Fanfare

Karg-Elert, Harmonies of Evening
Viene, 1: Allegro Vivace; Finale.
DR. ROBERT LEECH BEDELL

Museum of Art, Brooklyn
Bedell, Grand Choeur
Boellmann, Adagietto; Verset.
Shelley, Spring Song
Boex, Marche Champetre
Tournemire, Toccata

WILLIAM F. BRAME
Baptist Church, Pine Apple
Hammond Electrotone Recital

Bach, Minuet A
Corelli, Pastorale
Handel, Largo
Boellmann, Priere Notre Dame
Schubert, Ave Maria
Grieg, Last Spring
Widor, Serenade
Hodgson, To a Lily
Handel, Water Music: Allegro

***MARCEL DUPRE**
First Methodist, Cleveland
Bach, Toccata & Fugue Dm
Handel's Concerto 8
Dupre, Two Stations of the Cross
Mendelssohn's Sonata 5
Franck, Pastorale
Widor, 5: Allegro; Toccata.

Dupre, Variations on Noel
***WALTER A. EICHINGER**
University of Washington
Handel's Concerto 4
Bach, Toccata-Adagio-Fugue C
Franck, Chorale E
Simonds, Iam Sol Recedit
Langlais, Nativity
Mulet, Carillon-Sortie

JOHN E. FAY
City Hall, Portland, Me.
Clerambault, Prelude D
Bach, Arioso; Fugue Ef.
Peeters, Aria
Handel, Con. 10: Allegro
McAmis, Dreams
Dupre, Toccata on Gloria

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Musical Director

Edward Linzel

Choirmaster and Organist

Marie Schumacher

Organist

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Karg-Elert, Legend of Mountain
Nevin, Sylvan Idyll
Wagner, Tristan Liebestod
Jacob, Sunrise
Bingham, Roulade
Dickinson, Berceuse
Franck, Piece Heroique

HARRY H. HUBER
University Methodist, Salina
Brahms, O God Thou Faithful
Bach, Hark a Voice Saith
Mendelssohn's Sonata
Arcadelt-Liszt, Ave Maria
Mueller, Faith-Hope-Love
Edmundson, Peace Be With You
Yon, Hymn of Glory

REV. JAMES KELLY
St. Mary of Mt. Carmel, Long Prairie
Callaerts, Toccata
Bach, O Sacred Head

Franck, Chorale Am
Jongen, Pastorale
Daquin, Noel Grand Jeu
Stoughton, Chinese Garden*
Meyerbeer, Coronation March
Stebbins, In Summer
Yon, Primitive Organ
Massenet, Angelus
Sibelius, Finlandia

"Would this program meet at least partial approval? It was given on a recently-built Wicks." Said a note on the program, "This Sunday afternoon organ recital aims to give the community a quiet hour of the best in organ music." Sister M. Joy, O.S.B., and her St. Mary's choir played and sang these numbers after the Daquin:
Franck, Piece Heroique
Cor Jesu, Terry
Panis angelicus, Casciolini
Ave Maria, Bottazzo

Meet with approval? No finer organ composers than Bach and Franck; plenty of title appeal in Chinese Garden, In Summer,

Corliss R. Arnold

M. Mus.

Organist and Choirmaster
FIRST METHODIST CHURCH
El Dorado, Arkansas

Cyril Barker

Ph.D., M.M., A.A.G.O.

Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.

First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

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***HOWARD KELSEY**

Washington University
Cambridge's Concerto Gm.
Bach, Fantasia & Fugue Cm

Two Choralpreludes
Hindemith, Sonata 2: Mvt. 1
Karg-Elert, 3 Cathedral Windows
DeLamarter, Minuet
Maquaire, Son. 1: Allegro

Dubert Dennis

M. M.

TEACHER — CONCERTS
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Charles W. Forlines

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Charleston, West Virginia

Grigg Fountain

M. Mus.

Faculty
OBERLIN CONSERVATORY
Oberlin Ohio

MARGUERITE HAVEY

BEATRICE L. KUIE
Grace Church, Holland
Marcello, Psalm 18
Travers, Voluntary 1
Handel, Largo
Bach, Fugue C
Mendelssohn, Son. 1: Adagio
Schumann, Sketch Df
Vierne, Arabesque
Snow, Scherzo
McKinley, St. Clement
Biggs, Toccata Deo Gratias
GEORGIA EVA LOCKENOUR
Central Christian, Indianapolis
Purcell, Trumpet Tune & Air
Ferrari, Pastourelle; Gigue.
Bach, In Thee is Gladness
Bingham's Baroque Suite
Gaul, Mist
Fletcher, Festival Toccata

Oliver Herbert

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KANSAS WESLEYAN UNIVERSITY
First Christian Church
Salina, Kansas

Gilbert Macfarlane

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Director of Choir School
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Organist and Minister of Music
Lakewood Methodist Church
Lakewood, Ohio

Roy Perry

First Presbyterian Church
KILGORE, TEXAS

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

DR. HUGH PORTER
Zion Reformed, Indianapolis
Purcell, Trumpet Voluntary
Martini, Gavotte
Bach, Three Choralpreludes
Franck, Chorale Bm
Bingham, Primavera
Karg-Elert, Abide O dearest Jesus
Dupre, Elevation
Jongen, Toccata

DR. HENRY F. SEIBERT
Holy Trinity Lutheran, New York
Ravanello, Christus Resurrexit
Snow, Distant Chimes
Barton, On Lake Galilee
Bach, Crucifixus
Mendelssohn's Sonata 1
Handel, Largo
Schubert, Ave Maria
Yon, Concert Study

DR. LESLIE P. SPELMAN
University of Michigan
Purcell, Trumpet Tune & Air
Byrd, Pavane
Lubeck, Prelude & Fugue Dm
Balbastre, Joseph Est Bien Marie
Bach, Waters of Babylon;
Sleepers Wake; Toccata F.
Andriessen's Sonata da Chiesa
Jacobi, Prelude
DeLamarter, Fountain
Mulet, Toccata

After this program Dr. Spelman made a tour of colleges under auspices of Association of American Colleges, spending two days at each college visited, playing a recital, lecturing, holding master classes in organ, and meeting informally with students and faculty.

THE BEST?

Instead of further comments on well-rounded programs, suppose we list here the pieces of real concert literature on the foregoing programs:

Irene Robertson

MUS. D., F.A.G.O.
Organist
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Charles Dodsley Walker

G. Russell Wing

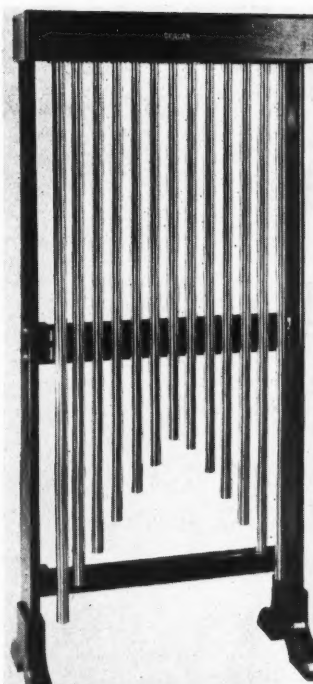
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Boex, Marche Champetre
McAmis, Dreams
Bingham, Roulade
Dickinson, Berceuse Df
Biggs, Toccata Deo Gratias
Snow, Distant Chimes

Neither the old chestnuts nor the professionally (but not publicly) wornout things are listed above, even if some of them are better than good for normal recital use.

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

■
Author of
'Contemporary American Organ'
(Four Editions)

■
1112 South Wabash Avenue
Chicago 5

Certainly transcriptions have great value, but not for discussion as organ literature. Why do people attend organ recitals? To be educated, astonished, or tormented? They come only to hear music they'll enjoy. Why send them away empty just because our noses stick so high in the air? Let's reward humanity first before asking humanity to reward us.



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

HAROLD FRIEDEL

*St. Bartholomew's, New York

January and February Anthems

Bach, O sing to the Lord
G. Tompkins, Service
G.C. Martin, Hail gladdening Light
Bach's Sages of Sheba
Mozart, O God when Thou appearest
D.M. Williams, Grace be to you
Darke, O Lord Thou art my God
Friedell, King of glory
Coke-Jephcott, Service
Arkhangelski, O gladsome Light
Davies, The Eternal God
Friedell, Jesus so lowly
Bach's Magnificat
Blair, Lord Thou has been
Elgar, Great is the Lord
Mozart's Litany Bf
D.M. Williams, I know not where
Parker, Lord is my Shepherd
Beach, Cantic of the Sun

CLAUDE MEANS

Christ Church, Greenwich

February and March Anthems

Baird, King of love
Macpherson, Whom the Lord loveth
Mendelssohn, He watching over Israel
Coke-Jephcott, Surely the Lord
Means, O come and mourn
Noble, Grieve not the Holy Spirit
Beach, Let this mind be in you

William A. Goldsworthy
A.S.C.A.P.

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Elgar, Ave Verum
Handel, Angels ever bright
Whiting, Lord Thou hast searched
ROBERT M. STOFER
*Covenant Presbyterian, Cleveland
January and February Anthems
Dickinson, We pause beside this door
Saint-Saens, Patiently have I waited
Roberts, Seek ye the Lord
Willan, I looked and behold
Robinson, Be strong
Scherer, With quiet heart
Bach, Gracious Lord of all our being
Marcello, Give ear unto me
Huss, Jesus Christ our strong salvation
Gardiner, Thee Lord before the close
R. Thompson, What of the night
Sowerby, I will lift up mine eyes
Franck, Psalm 150
Franck, O Lord most merciful
M. Shaw, With a voice of singing
RICHARD THOMASSON
*Peachtree Christian, Atlanta
A Bach Musicales

Sheep May Safely Graze
Prelude G
When Thou Art Near
"Gracious Lord of all our being"
Prelude & Fugue Cm
God's Time is Best
s. "My heart ever faithful"
Arioso
"Now let heaven and earth adore"
Anna Magdalena's March

ERNEST WHITE, Director
EDWARD LINZEL, Choirmaster
MARIE SCHUMACHER, Organist
St. Mary the Virgin, New York
April Choral Music
*Victoria, Missa Quarti Toni
Rachmaninov, Veneration of the Cross
**Plainsong, Litany in Procession
Victoria, Una hora
Farnaby, O salutaris

Heinz Arnold

Mus.M., F.A.G.O.

Faculty

Stephens College

Columbia

Missouri

Emerson Richards

Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

St. Luke's Choristers

Long Beach, California

William Ripley Dorr, Director

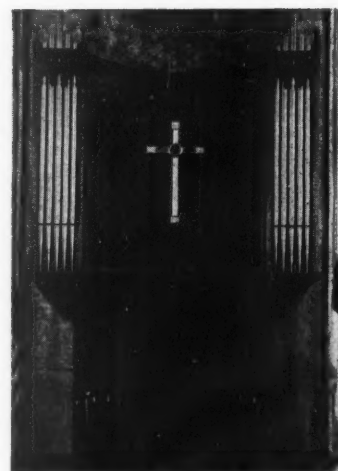
Mus. Bac., B. S.

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Palestrina, Adoramus Te Christe
Bruckner, Tantum ergo 6
*Hassler, Missa 2
Ingegneri, in Monte Oliveti
Victoria, Pueri Hebraeorum
Lasso, Tristis est
**Victoria, Tenebrae factae sunt
Whyte, O salutaris
Perti, Adoramus Te Christe 1
Kodaly, Tantum ergo 1
*Kodaly, Missa Brevis
Gabrieli, Jubilate Deo
**Byrd, Mag. & Nunc dimittis
Nanino, Haec dies
Byrd, O salutaris
Perti, Adoramus Te Christe 2
Kromolicki, Tantum ergo 11-5

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Paul Allen Beymer, Christ Church • Shaker Heights 22, Ohio

*Kedaly, Missa Brevis
Gibbons, Hosanna to the Son
**Tallis, Magnificat
Giles, Nunc dimittis
Gabrieli, Jubilate Deo
Noyon, O salutaris
Palestrina, O Domine Jesu Christe
Schroeder, Tantum ergo

And on April 14, 15, 16, that most unusual set of Tenebrae Responsoria services which every church organist should attend at least once in his life. The music:

Ingegneri, Nocturn 1
Victoria, Nocturns 2, 3
G. RUSSELL WING
*Congregational Church, La Grange
"What is God Like"

Corelli's Sonata 3-2
Oneness of God

Hear O Israel, Weinberger
His Holiness

O Lord most holy, Franck

His Spirit

Send forth Thy Spirit, Schuetky

His Nearness To Us

God be in my head, Grant-Schafer

Bach, God My Shepherd Walks Beside Me

His Light Within Us

Light of God within us, Humperdinck

Jesus Reveals God to Us

Lo how a rose, Praetorius

His Challenge to Us Today

Forward to Christ, O'Hara

Postlude: Lemmens, Fanfare

WORCESTER FESTIVAL

Memorial Auditorium, Worcester, Mass.

"All Creeds Concert"

Beethoven, Hallelujah

Schubert, Chorus of Angels

Handel, Hallelujah Chorus

Vittoria, O vos omnes

Schutz, Psalms 20, 74, 121, 97

Ives, Psalm 67

Lee, Face of Moses Shone

Holst, Psalm 148

Katakouzinos, Praise the Lord

Chajes, Song of Galilee

Dawson, Soon Ah will be done

Sponsored by Worcester Association of Church Musicians; Robert Shaw conductor; Roland Hayes sang nine tenor solos; choirs of 29 churches combined; this fifth annual affair was evidently supported by some 70 patrons.

M. SEARLE WRIGHT
Chapel of Incarnation, New York
March Evensongs

*Bairdow, Nunc dimittis Ef

Faure's Requiem

*Walmisley, Nunc dimittis Dm

D.M. Williams, Whispers of heavenly death

Debussy, Blessed Damsel

Verdi, Libera me

Karg-Elert, Fuge-Kanzone-Epilog
*Farrant, Magnificat
Britten, Rejoice in the Lamb
Mozart, Ave Verum
James, Waters of Babylon
No service March 20.

J. FISCHER & BRO.

who have given the organ world many of its finest and most practical organ compositions, not to mention also choral works, now celebrate their 85th year. They at first concentrated on church music but later expanded to all fields, even including opera, an expensive luxury. So far they have not fallen too badly the victim of the current rage for earless music but have maintained a high standard of music made first for the ear to hear, second for the eye to see, and third for the laboratory classes in conservatories to dissect. As for current personnel, Carl T. (son of the founder and brother of the late George Fischer) is president; Joseph A. (son of George Fischer) is vicepresident, and his brother Eugene H. is in charge of production; Robert (son of Carl T.) is treasurer, and his younger brother Carl G. is now also with the firm. Editor is Dr.

Howard D. McKinney of Rutgers University, with the firm for many years and closely associated with the late beloved George Fischer. There is no connection between J. Fischer & Bro. and the publishing house of Carl Fischer Inc., and the two families are not related, not even remotely. J. Fischer & Bro. began business in 1864 while Carl Fischer Inc., organized in 1872 as a music-instrument house, did not begin publishing until some years after that.

LEEDS MUSIC CO.

has issued a 23-page Rental Library Catalogue listing 403 selections by 133 composers, including most of the Russians, William Grant Still, Ernest Toch, Joseph Schillinger, etc.

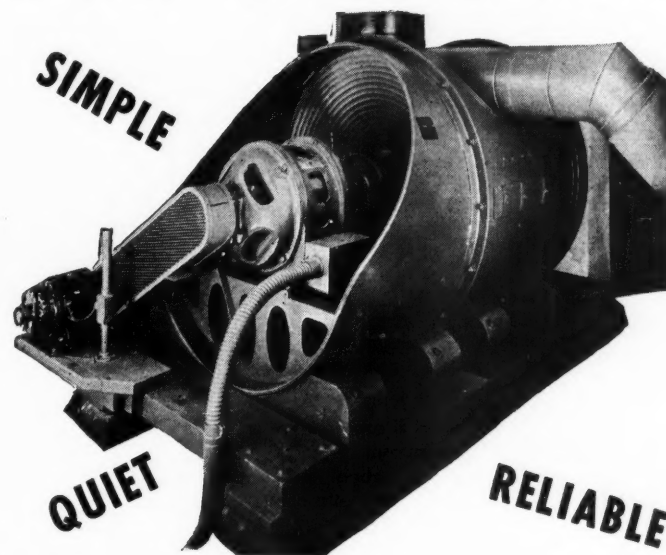
SCHOOL OF SACRED MUSIC

March 15 presented its M.S.M. candidates as conductors, organists, and soloists, in James Memorial Chapel, New York, in a program of music by Bach, Brahms, Durante, Franck, Haydn, Holst, and Schultz.

SCHUBERTH & CO.

has issued leaflets listing its "addenda to organ music" and pieces for the Hammond electrotone.

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RICHARD ELLSASSER
went on tour through February and played 15 engagements in 7 states and 3 Canadian cities, twice in Toronto. His second series of all-Bach in his Wilshire Methodist, Los Angeles, on consecutive Tuesday evenings, began March 15.

HARRY H. HUBER
presented 7 pupils in an organ program Feb. 21 in Kansas Wesleyan University, using as the American Works Clokey's Jagged Peaks and Wind in the Pine, and Edmundson's Redset.

OLIVIER MESSIAEN
will for the first time visit America this year to teach from July 4 to Aug. 14 in the Berkshire Music Center.

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

RECITALS

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Charles Harlan Clarke

Mus. Bac.

*Organist and
Master of the Choristers*

Saint Mark's Church
Evanston, Illinois



LET'S REMEMBER

He gave his life for America's ideals of freedom and justice, one of the first and most prominent organists to be killed in the war. He was born April 11, 1899, entered the army in perfect health Aug. 6, 1942, died 13 days later, Aug. 19, victim of ruthlessly severe training. The army now knows better than to put such a man at such an age through such training as it forced then. This April let's play his lovely melody, Dreams, published by Gray, in his memory. Hugh McAmis, gentleman and artist.

ALEXANDER SCHREINER

under Bernard R. LaBerge management plays the following two programs on his current tour:

*Bach, Fantasia G
Franck, Fantasia A
Mackelberghe, Fantasia G
Vierne, Four Pieces de Fantaisie
Bach, Fantasia & Fugue Gm
*Bach, Prelude & Fugue Ef
Franck, Chorale Bm
Van Hulse, 'Symphony' A
Mulet, Meditation Religieuse
Barie, Intermezzo
Vierne, Finale D

The tour:

Feb. 15, Rock Springs, Wyo.
21, Dayton, Ohio
25, Duluth, Minn.
27, Milwaukee, Wisc.
March 2, Kitchener, Ont.
4, Toledo, Ohio.
6, Cleveland
7, Boston, Mass.
9, Philadelphia, Pa.
11, New London, Conn.
13, Baltimore, Md.
15, Houston, Texas
17, Denton
18, Kilgore
20, Tucson, Ariz.
April 14, McMinville, Ore.
17, Los Angeles, Calif.
18, Ontario
19, Fresno
20, Stockton
21, Sonoma
22, Santa Rosa
24, San Francisco

MAURICE GARABRANT
presented 12 of his pupils in an organ concert in Garden City Cathedral Feb. 15.

JOHN HAUSERMANN'S
Symphony 2 was performed Feb. 20 over WNYC, Maxim Waldo conducting, in that station's current American-music festival.

ARTHUR THOMAS
of St. John's, Keokuk, Iowa, has been appointed to Trinity Episcopal, Fort Wayne, Ind.

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Graham Eckes School
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HOUGHTON COLLEGE
and Wesleyan Methodist Church

Houghton, New York

Maurice Garabrant

M.S.M., F.T.C.L.

The Cathedral of the Incarnation
Organist, Adelphi College
Director, The Long Island Choral Society
Garden City, N. Y.

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Conductor

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Chairman, DEPARTMENT OF MUSIC
University College - New York University

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AEOLIAN-SKINNER

lists the following as some of the contracts in process—and we list them to shame those organists who have been too timid to work for & get the new organs their churches sorely need.

Dallas, Southern Methodist University Chapel, 3-33, for completion late in 1950, organist Dora Poteet.

Gaffney, S.C., Limestone College, 3-40, for May 1949.

Lenoir, N.C., First Presbyterian, 3-28, for April 1949.

Longview, Texas, First Baptist, 4-77, memorial to Rogers Lacy by his widow, for some two years hence when the new church is completed.

Palmyra, Pa., Church of Brethren, 2-23, for April 1949.

Roanoke, Va., St. John's Episcopal, 3-44, for June 1949.

Rutland, Vt., Congregational Church, 3-40, now installed.

St. Louis, Pilgrim Congregational, 4-74, installed Feb. 1949.

Williamstown, Mass., Williams College Chapel, 3-37, for Sept. 1949, Robert Barrow organist; rebuilding and greatly enlarging a 1900 Hutchings.

KILGEN ORGAN CO.

announces 7 2ms and one 3m:

Arkadelphia, Ark., Ouachita College, 3-38, installed early in 1949.

Bozeman, Mont., Holy Rosary R.C.

Cutogue, N.Y., Presbyterian.

Farmington, Mo., St. Paul's Lutheran.

Kingston, N.Y., St. Mary's R.C.

Long Branch, N.J., Asbury Methodist.

Lynn, Mass., St. Pius R.C.

Pipestone, Minn., St. Paul's Lutheran.

NORTH LITTLE ROCK, ARK.

First Baptist now has its new 3-48, with Harp and Chimes, built by the Arkansas Organ Co. which moved into its new plant early in March.

POTTSTOWN, PA.

Emmanuel Lutheran, Carroll W. Hartline organist, rededicated its Church the week of Feb. 20, and Feb. 24 dedicated its 3-39 Moller in recital by Marie Schumacher; stoplist & program in later columns.

M. P. MOLLER INC.

has completed extensive work, tonal and mechanical, on the organ in St. Thomas Church, New York, of which more details later; and announces the contract for a 4-80 for Central Presbyterian, N.Y.C., Hugh Giles organist. The 3-37 in Mercer University, Macon, Ga., was opened Feb. 15 in recital by Helen Rich.

MAAS ORGAN CO.

announces a new method of tuning Chimes and Harp by which the discordant elements among the partials are brought into harmony to produce a Chime tone "more beautiful than ever before." The method was invented by Paul H. Rowe, of the Maas-Rowe Electromusic staff, and makes the percussion sound more pleasingly in tune with the organ. More details when available.

LEATHER

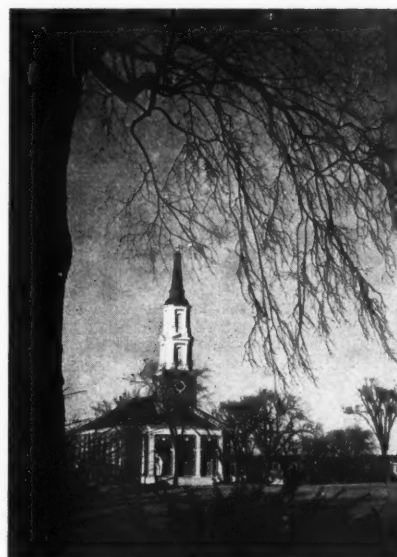
Believing something unusual was back of

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Mandel Hall Organ, University of Chicago, three-manual Hutchings-Votey, built in 1905. Thirty stops in good condition. Frederick L. Marriott, Rockefeller Memorial Chapel, University of Chicago, Chicago 37, Ill.



CASAVANT HERE

The Chapel, Phillips Academy, Andover, Mass., where a hundred-stop Casavant is available for Methuen Organ Institute summer students. The Academy, one of the famous educational institutions in America, was founded in 1778 by Samuel Phillips. Arthur Howes, director of the Methuen Organ Institute, is also head of the music department of Phillips Academy.

the idea of buying organ leathers from England, T.A.O. asked for facts. Claud G. Honeywill began the business after world-war 1, and his son and their assistants are all, similarly, victims of the war the politicians' bungling brings on defenseless humanity—and what able-bodied man (other than a politician's son) has not been forced to spend years in armies? Anyway to get "organ diaphragms and pouches that are as free as possible from pinholes" the Honeywill staff inspect skins with the aid of fluorescent lamps and reject as many as 25%. They supply "buckskins and mock does" for piano actions, leather for handbags, etc. Incidentally, and unless we want to degenerate into slaves of politicians and their socialisms, it is infinitely better for America to help England by normal commercial transactions than by the stupid doles—which no Englishman wants anyway. And if you think this is propaganda & unjustified, go ahead and yell about it; we think it is only plain horse-sense.—T.S.B.

NATIONAL JAMBOREE

is a new bi-monthly magazine "slanted completely at Western folk music," published by Words to Songs Inc., 1 East 42, New York 17, N.Y., 25¢ a copy.

THE GIMMEE BOYS AGAIN

"U. A. W. asks Ford to cut prices, not wages," said a March 3 dispatch to the New York Times. Atta boy! Get all you can for yourself but don't for a minute let anyone else get anything. Laborunionism, socialism, communism; three stages of progressive thievery & oppression.

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ELECTROTONES

Another use for the Baldwin electronic is as a rehearsal instrument when an organ because of its location cannot serve as well.

The Hammond electrotone is being used in the factory of the Universal Gear Co., Indianapolis, to furnish music during working-hours, from 7 to 9 and 2 to 5, played by Sue Zee Dillman. The electrotone is located "in the center" of the plant and there are five loudspeakers scattered about, each separately controllable for loudness.

Theatron is the name of the new electro-tone manufactured by John Compton, British organbuilder; he's been dabbling in electronics for some decades and joins the growing army of manufacturers who are honest

in the names they use. The Compton Co. still builds organs and proposes to continue; the Theatron is Mr. Compton's way of meeting electrotone competition.

GREGORIAN

Gregorian Institute, 2130 Jefferson Ave., Toledo 2, Ohio, is planning a series of five-day sessions in liturgical music in 17 cities this summer.

ALFRED GREENFIELD

was again guest conductor in the "Messiah" performance of the Salt Lake Oratorio Society, Jan. 2 in Salt Lake City, Alexander Schreiner organist, orchestra of 52.

EDGAR HILLIAR

has been appointed organ instructor in the Pius X School of Liturgical Music, New York, for the summer session June 30 to Aug. 10.

CHARLES DODSLEY WALKER

and Janet Elizabeth Hayes have announced their engagement; both are now in Paris, the former as organist of the American Cathedral, the latter as an award-winner studying voice there. This was to be a secret but the New York Times spoiled that part of it.

BINGO & HOORAY

"Last week at my house I had all my organ students for a Chili Supper, after which we played Bingo, the grand prize being a year's subscription to T.A.O." And what could be better than that, from Everett Jay Hilty of the College of Music, University of Colorado?

CARL FISCHER INC.

has become "the exclusive selling agent and distributor in North America" for the catalogue of Music Press Inc. This leaves Music Press free to devote its efforts exclusively to the major problems of future publication work, while Carl Fischer uses its extensive sales-organization for distribution problems.

WESTMINSTER CHOIR COLLEGE

announces phonograph recordings of nine hymns sung by the Westminster Choir, Dr. John Finley Williamson director, Dr. Alexander McCurdy organist, with their "stories narrated by Dr. Williamson." W.C.C. Press announces eight anthems for chorus, to be available April 1. Westminster Choir's March tour:

- March 4, Bedford, Va.
- 5, Charlotte, N.C.
- 6, Atlanta, Ga.
- 8, 9, Orlando, Fla.
- 10, Tampa
- 12, St. Petersburg
- 14, Conway, S.C.
- 15, Wilmington, N.C.
- 16, Martinsville, Va.
- 28, Wilmore, Ky.
- 29, Lafayette, Ind.
- 30, East Liverpool, Ohio
- 31, Fort Wayne, Ind.
- April 2, Perkasio, Pa.

A. G. O.

A splendid forward move has been made by the Guild in establishing annual preliminary-test examinations in various cities for the benefit of organists who want to test their standing without trying to earn the Associate certificate, or wish to take this test first in order to be the more sure of passing later. Mr. Elmer also announces another public improvement—a whole flock of regional conventions:

- Jan. 14-15, Salt Lake City
- Feb. 21-23, Columbia, S.C.

April 25-26, Portland, Oregon

April 25-28, Houston

May 9-11, Columbus, Ohio

May 16-18, Memphis

May 23-26, New York City

June 14-16, Minneapolis

June 20-22, Wilkes-Barre

June 27-30, Detroit

June 28-30, Portland, Maine

July 5-8, San Francisco

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